

## **Royal Canadian College of Organists**

National Office

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### **EXAMINATION REQUIREMENTS 2008-2010**

*Des renseignements sur les examens sont disponibles en français au Siège social du Collège*

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The Royal Canadian College of Organists offers the following examinations:

Certificates: Service Playing Certificate  
Choir Training Certificate

Diplomas: Colleague (CRCCO)  
Associate (ARCCO)  
Fellow (FRCCO)  
Professional Diploma in Choral Conducting (Ch.RCCO)

The following requirements are applicable for 2008-2010.

### **REGULATIONS**

All College members in good standing are eligible for examinations. The Service-Playing Certificate examination consists of a practical session only. All other examinations consist of two sections: practical and paperwork.

Initially, both sections of the Colleague and of the Choir Training Certificate examinations must be taken at the same time. For the Associate, Fellow and Choral Conducting examinations, one section may be taken at a time, and the other at a subsequent session within a period of four years. When a candidate has passed one section but failed the other, credit for the former is valid for four years; a supplemental examination for the latter may be taken during this period, provided that College membership has been maintained throughout. Only candidates who have successfully completed both sections at the same session are eligible for scholarships. Supplementary Ear Tests are offered for candidates who have passed the written portion(s) of an examination but not the ear tests. Supplemental Ear Tests may be administered in January of each year.

Candidates for Fellowship must already hold the Associate diploma. The AAGO and ARCO diplomas are also valid for this purpose; likewise, the ARCCO diploma is accepted by the American Guild of Organists as a prerequisite for the FAGO.

All written papers become the property of the RCCO.

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## **FEES**

ARCCO or FRCCO	Complete diploma at one session - \$200 One section of diploma only - \$150
CRCCO	Complete diploma at one session - \$125 One section of diploma only - \$100
Service Playing Certificate	\$100
Choir Training Certificate	\$125
Professional Diploma in Choral Conducting	Complete diploma at one session - \$200 One section of diploma only - \$150
Supplemental Ear Test	\$50
Marking Sample Papers	\$35

The same fees apply both for initial entry and for re-examination. Cheques payable to the Royal Canadian College of Organists should accompany the completed application form. College dues cannot be included; these must be paid prior to application. No fees will be returned following registration. Fees may be carried over for one year only in the event of illness documented by a medical certificate.

## **APPLICATIONS**

Application forms may be obtained from the RCCO national office. The completed form together with the appropriate fee must reach the national office by March 15. Examinations are available in French and English. Special arrangements can be made for visually-impaired candidates.

To apply for a supplemental Ear Test in any year, a letter of application should be sent to the national office by October 15.

## **EXAMINATION DATES FOR 2008:**

Examinations take place once a year, during the early part of June. (Supplemental Ear Tests only may take place in January.)

**Paperwork:** Choir Training Certificate, Ch.RCCO, CRCCO, ARCCO, and FRCCO for all candidates anywhere in Canada: Tuesday, June 3, 2008.

**Practical:** Following the close of applications on March 15, the Examinations Committee will select Examination Centres according to the number of applicants and their geographical proximity. Candidates will be informed of the time and place of their examination.

## **MARKS**

In order to pass, candidates are required to obtain at least 70% in both Practical and Paperwork examinations. For the CRCCO and ARCCO Practical examinations, 70% must be obtained in the tests section, **70% in the hymns**, and 70% in the pieces. For the FRCCO Practical examination, 70% must be obtained in the tests section, and 70% in the pieces. Ear tests are marked either pass or fail. A report will be sent to the candidates showing itemized marks and the comments of the examiners.

## **TESTS AT THE ORGAN - ALL LEVELS**

The preview time allowed is 60 seconds for Sight-Reading and Improvisation; 40 seconds for all other tests. For transposition tests, candidates may play the test once through in the original key prior to the 40-second preview time. Candidates are not to write directly on the examination question sheet.

### **REPERTOIRE:**

Unless otherwise indicated, any standard edition may be used.

### **SCHOLARSHIPS**

Awards are made on the results of the examinations. In order to be eligible for a scholarship, a candidate must pass both the Practical and Paperwork examinations at the same session, and the average mark must not be less than 75%.

#### **The Willan Scholarship**

\$800 for the highest marks in the Fellowship examination

\$700 for the highest marks in the Associateship examination

#### **The Kathleen Williams Scholarship**

\$400 for the highest marks in the Colleague examination

\$200 for the highest marks in the Service Playing examination

#### **The John Sidgwick Memorial Scholarship**

\$1,000 for the highest marks in the Professional Diploma in Choral Conducting, to be applied to further studies in choral conducting. This will be given to the candidate on presentation of proof of registration in an accredited course in choral conducting within the following four years.

#### **The Rollinson Prize**

\$200 for the highest marks in written work in Associateship, provided that the average mark is not less than 75%.

#### **The Charles Peaker Prize**

The prize consists of Volumes 1 and 2 of *Organ Music in Canada* and will be awarded to the second-place overall successful candidates in the Associateship and Fellowship written and practical examinations.

#### **The Doreen Porter Prize**

\$300 for the highest marks in the test portion of the FRCCO Practical examination.

#### **The Ruth & Ralph Barker Prize**

\$250 for the highest marks in the test portion of the ARCCO Practical examination.

#### **The Heather Spry Prize**

\$300 for the highest marks in written work in Fellowship, provided that the average mark is not less than 75%.

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## SERVICE PLAYING REQUIREMENTS

This examination may be taken at any RCCO Centre at the same time in June as the diploma examinations. No attributable letters may be obtained thereby, but successful candidates will receive a Certificate of Proficiency in Service Playing. No paperwork is required.

### TESTS AT THE ORGAN (Marks in brackets)

1. (10) To play at sight a passage of organ music which could include a possibility of change of manuals. The candidate must demonstrate the ability to maintain a steady pulse.
2. (10) To transpose a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional.
3. (40) Select two hymns from the Service-Playing section in the Examination Hymn Leaflet (available at no cost from the RCCO National Office). Be prepared to play an introduction and all stanzas of each as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration.

Come, Thou Long-expected Jesus	<i>Stuttgart</i>
The Strife is O'er	<i>Victory</i>
O Worship the King	<i>Hanover</i>
Will You Come and Follow Me?	<i>Kelvingrove</i>
Come Let Us Sing of a Wonderful Love	<i>Wonderful Love</i>

4. (20) To play the accompaniment for one of the following anthems (published by the RCCO). Where applicable, unaccompanied choral parts are to be played (manuals only) on a secondary manual.

Children of the Heavenly Father	(arr. Stephanie Martin), RCCO-002
Lead me, Lord	(Robin John King), RCCO-003
O Love, How Deep	(Winnagene Hatch), RCCO-007

5. (20) To compile a list of twelve different voluntaries, three from each of the following categories:

- a) processions for a wedding
- b) preludes to a funeral
- c) preludes to a service of public worship
- d) postludes for a service of public worship

Four pieces (one from each category) should be prepared for performance at the examination. The list of twelve pieces must be submitted at the time of application, with the four pieces to be played by the candidate indicated.

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## COLLEAGUE REQUIREMENTS

### PRACTICAL

1. **Repertoire** (40 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form.

#### List A:

Buxtehude, Dieterich	In dulci jubilo, BuxWV 197
Buxtehude, Dieterich	Nun bitten wir den heiligen Geist, BuxWV 208
Böhm, Georg	Vom Himmel hoch
Scheidt, Samuel	Da Jesus an dem Kreuze stund
Pachelbel, Johann	Vom Himmel hoch (trio)

#### List B:

Vierne, Louis	Berceuse, from 24 Pièces en style libre
McIntosh, John	Thou My Soul's Shelter (both movements), pub. RCCO
Mendelssohn, Felix	Finale from Sonata VI
Schroeder, Hermann	Any two movements from Kleine Präludien und Intermezzi
Langlais, Jean	Pasticcio, from Organ Book

### 2. Tests at the organ (30 marks)

- Play at sight a passage of organ music which could involve change of manual and registration; the candidate must demonstrate the ability to maintain a steady pulse. (10 marks)
- Play at sight a hymn-like composition written in four-part vocal open score, using G and F clefs. The pedals are not to be used. (10 marks)
- Transpose a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional. (10 marks)

### 3. Hymns. (30 marks)

Play an introduction and all stanzas of two hymns as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration. In one stanza of each hymn, the melody should be played on a solo registration by the right hand. The candidate should be prepared to play all five hymns in the CRCCO section of the Examination Hymn Leaflet (available at no cost from the RCCO National Office); one hymn will be selected by the examiners, and the candidate may select one from the remaining four.

Christ is Alive	<i>Truro</i>
Day is Done	<i>Ar hyd y nos</i>
Be Thou My Vision	<i>Slane</i>
Glorious Things of Thee are Spoken	<i>Austria</i>
For All Your Blessings	<i>Islington</i>

## PAPERWORK

**Ear Tests.** Ear tests will be given immediately prior to the written work. The Ear Tests will not have separate marks allotted to them, but will be an independent section which must be passed.

a) To write the bass line only, together with chord identifying symbols (using a traditional system) of a passage of not more than eight four-part chords in a major or minor key. All chords could be in first or second inversion as well as root position; the dominant seventh chord in root position only could also be included. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

b) To write from dictation a melody in simple time not exceeding four measures. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

### Paperwork

(One paper - 3 hours allowed, marks in brackets)

1. (30) To harmonize a melody in four-part harmony for SATB, using closed score with G and F clefs. Harmonic vocabulary will be confined to diatonic triads, seventh chords in root position and inversions, and a possible simple modulation.

2. (20) To write a 16-bar melody, including at least one modulation and adding three cadence-chords at the conclusion of each four-bar phrase. The opening two bars will be given.

3. (25) To analyze a short anthem with reference to practical aspects of performance as well as harmony, structure, and other musical features.

4. (25) To answer one question (in approximately 500 words) on the topic "German Baroque Chorale Preludes before J.S. Bach".

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## ASSOCIATESHIP REQUIREMENTS

### PRACTICAL

1. **Repertoire** (100 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form.

#### List A:

Bach, J.S.	Prelude and Fugue in G major (BWV 541) First movement of Concerto in a minor (BWV 593) Nun komm der Heiden Heiland (BWV 659)
Bruhns, Nikolaus	Prelude and Fugue in e minor (short)
Buxtehude, Dietrich	Prelude and Fugue in g minor, BuxWV 149

**List B:**

Widor, Charles-Marie	Finale from Symphonie II
Reger, Max	Benedictus, Op. 59, No. 9
Jongen, Joseph	Prière, Opus 37 No. 3
Watson Henderson, Ruth	Toccata and Fugue, from <i>Te Deum Laudamus, Volume I (pub. RCCO)</i>
Weaver, John	Toccata for Organ

**List C:**

Alain, Jehan	Variations sur un thème de Clément Jannequin
Durufié, Maurice	Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons
Messiaen, Olivier	Any movement from La Nativité du Seigneur <i>except</i> Desseins éternels
Langlais, Jean	Dialogues sur les mixtures OR Cantabile from Suite brève
Hakim, Naji	Incantation from Mariales

**2. Tests at the organ (100 marks)**

- a) (25) To play at sight a passage of organ music involving some change of registration.
- b) (20) To play at sight a passage of four-part vocal music written in open score using G and F clefs. The pedals are not to be used.
- c) (20) To harmonize a hymn-like melody of six to eight measures in length which could include primary modulation. Use of pedals is optional.
- d) (15) To transpose at sight a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional.
- e) (20) To play a short passage of music (with pedals) and continue improvising in the same style for twelve to sixteen measures, including at least one modulation to a related key.

**3. Hymns (100 marks)**

Play an introduction and all stanzas of two hymns as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration. The candidate is to reharmonize the last stanza of each and to play an interlude or extension of approximately four measures before or after the last verse. The reharmonization and the interval or extension may be written out in advance or taken from previously published material; it should contain significant new harmonic material. The candidate should be prepared to play all five hymns listed in the ARCCO section of the Examination Hymn Leaflet (available at no cost from the RCCO National Office); one hymn will be selected by the examiners, and the candidate may select one from the remaining four.

Crown Him with Many Crowns	<i>Diademata</i>
Ye Watchers and Ye Holy Ones	<i>Lasst uns erfreuen</i>
O What Their Joy	<i>O Quanta Qualia</i>
Welcome, Happy Morning	<i>Hermas</i>
Angels from the Realms of Glory	<i>Regent Square</i>

**PAPERWORK**

NOTE: only G and F clefs are required for the Associateship, with the exception of the analysis question (No. 5, Paper II) which may include C clefs, together with a knowledge of traditional transposing instruments.

**Ear Tests.** Ear tests will be given immediately before Paper I or Paper II. The Ear Tests will not have separate marks allotted to them but will be an independent section which must be passed.

a) To write from dictation a succession of not more than eight four-part chords. The candidate may write either (i) all four voice parts, or (ii) outer voices only, adding chord symbols. The passage will be in a major or minor key, and could include any diatonic or seventh chord, together with the secondary dominant and diminished seventh chords of IV or V only; all chords could be in any inversion as well as root position. The key will be stated, the tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

b) To write from dictation a melody in simple time not exceeding four measures. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

**Paper I** (3 hours allowed; marks in brackets)

1. (40) To harmonize a given chorale melody for four voices in the style of J. S. Bach, using open score.
2. (25) To complete a passage of two-part vocal counterpoint in the 16th-century style. One part will be given in full. Knowledge of word underlay is expected.
3. (35) To answer questions regarding the organ, its construction and history.

**Paper II** (3 hours allowed; marks in brackets)

4. (30) To complete a passage of 18th-century counterpoint in three parts, of which the opening and one outer part will be given.
5. (40) To examine a complete composition or extract therefrom, and answer questions concerning its harmonic and contrapuntal features, form, scoring, purpose, etc., suggesting a possible composer and/or date of composition. The example will be taken from any important period or style between the years 1550 and 1900.
6. (30) To answer (in approximately 500 words) a question on French organ music since 1930.



## FELLOWSHIP REQUIREMENTS

### PRACTICAL

1. **Repertoire** (100 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form. An FRCCO candidate may substitute one piece of his/her choice for one of the following pieces; approval for the change must be obtained from the Examinations Committee by December 31 preceding the application date.

#### List A:

Bach, J. S. Two contrasting movements from any Trio Sonata  
Tocata in d minor (Dorian), BWV 538  
Fantasia OR Fugue in g minor, BWV 542  
Fantasia on Komm heiliger Geist, BWV 651

#### List B:

Mendelssohn, Felix Allegro moderato e serio (first movement) from Sonata I  
Reger, Max Fugue from Fantasy on "Hallelujah! Gott zu loben"  
Rheinberger, Joseph Passacaglia from Sonata VIII  
Reubke, Julius Fugue from Sonata on the Ninety-fourth Psalm

#### List C:

Messiaen, Olivier Transports de joie, from L'Ascension  
Mathias, William Variations on a Hymn Tune "Braint", Opus 20  
Laurin, Rachel Petite Suite sur un motet de Gerald Bales  
from *Te Deum Laudamus, Volume II* (pub. RCCO)  
Vierne, Louis Naiades, from Pièces de Fantaisie

### 2. Tests at the Organ (100 marks)

- a) (20) To play at sight a passage of organ music.
- b) (20) To play at sight a passage of four-part vocal music written in open score, using G and F clefs. The pedals are not to be used.
- c) (20) To realize a continuo part from a figured bass. The given melody should not be played. Use of the pedals is optional.
- d) (20) To transpose at sight a passage of organ music on two staves in the style of a hymn tune not more than a major third up or down. The pedals are to be used.
- e) (20) To improvise a short piece (approximately 2 minutes) in ONE of the three following forms, the choice to be made by the candidate:
- (1) ternary form (ABA) - the opening theme will be provided; the middle section should introduce a contrasting theme in a related key;
  - (2) variations on a given ground bass;
  - (3) chorale prelude on a given melody.

## **PAPERWORK**

**Ear Tests.** Ear tests will be given prior to Paper I or Paper II. The Ear Tests will not have separate marks allotted but will be an independent section which must be passed.

- a) To write from dictation a passage of not more than eight four-part chords which may include any diatonic triad or seventh, secondary dominant (including diminished seventh), the Neapolitan and augmented sixth chords. The key will be stated and the tonic chord sounded. The passage will be played four times.
- b) To write from dictation a short passage of two-part counterpoint. The key will be stated, the tonic chord sounded, and the speed of the pulse indicated. The passage will be played four times.

### **Paper I** (3 hours allowed; marks in brackets)

1. (35) To write a fugal exposition in three parts using a regular countersubject in invertible counterpoint. A redundant entry may be required.
2. (30) To arrange for the organ on three staves a short passage from an orchestral score.
3. (35) To complete a passage of three-part vocal counterpoint in 16th-century style. One part will be given in full. Knowledge of word underlay is expected.

### **Paper II** (3 hours allowed; marks in brackets)

4. (30) To write a short chorale prelude for organ on a given theme, maintaining the style of the opening provided.
5. (35) To complete a short composition in modern style for unaccompanied voices (SATB); one outer part and the text will be given; OR, using the same text, but not the given opening, to compose a short piece in modern style for unaccompanied voices (SATB). Marks will be given for originality and creativity; simple block harmony is not sufficient.
6. (35) To answer (in approximately 500 words) a question on organ music of the German Romantic period.

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## **CHOIR TRAINING CERTIFICATE**

This examination consists of three sections: practical, ear tests and paperwork. Initially, all sections must be taken at the same examination session. There is no prerequisite for this examination; it is open to all College members in good standing. In order to pass, candidates are required to obtain at least 70% in each section. A report will be sent to the candidates showing itemized marks and the comments of the examiners.

The examination centre is responsible for providing a competent choir (at least two singers per part). An accompanist will be provided.

Successful candidates will receive a Certificate of Proficiency in Choir Training; no attributable letters may be obtained from this examination.

**Practical** - 35 minutes allowed, followed by a 10-minute viva voce

Conduct a rehearsal comprised of an anthem, a hymn and a psalm, as indicated below. The candidate is responsible for planning how to use the allotted time to achieve maximum effectiveness with the choir, and to ensure that all the music is covered within the given rehearsal time. Marks may be deducted for a poorly-organized rehearsal.

1. Anthem (40). Compile a list of fifteen anthems for SATB choir for use in the various seasons of the liturgical year (for example, 3 pieces for Christmas, 2 for Lent, 3 for Easter, 2 for Pentecost, 2 for Thanksgiving, and 3 general anthems). Of the fifteen anthems on the list, the candidate should be prepared to rehearse three (from various seasons) for the exam. The three pieces should be indicated with an asterisk on the list. At least one-third of the anthems on the list should be unaccompanied. The liturgical cycle of any spiritual tradition may be used, as long as it is clearly identified and correctly followed.

The list of fifteen pieces must be submitted at the time of application, along with one original copy of each of the pieces proposed for the examination. One of the three pieces will be selected by the Examinations Committee for use in the examination; the title will be communicated to the candidate at least four weeks before the examination date. The candidate will be responsible for furnishing multiple legal copies of the selected anthem for the examination choir. All music supplied to the Examinations Committee will be returned to the candidate.

2. Hymn (25). Rehearse the choir in the performance of one of the hymns found in the Choir Training section of the Examination Hymn Leaflet (available at no cost from the RCCO National Office). The hymn will be selected in advance by the candidate.

For the Healing of the Nations (*Tune: WESTMINSTER ABBEY*)

All Beautiful the March of Days (*Tune: FOREST GREEN*)

Herald! Sound the Note of Judgement

(*Tune: NEANDER [UNSER HERRSCHER]*)

3. Psalm (20). Select a choral setting of Psalm 8, and rehearse the choir in the performance of it. Any recognized choral chant system may be used (Anglican chant, Plainchant, Gelineau, etc.). The candidate should submit a copy of the psalm selected at the time of application, for approval by the Examinations Committee.

4. Viva Voce (15). The candidate may be questioned in the following areas: (a) the works used at the examination, (b) rehearsal techniques, and (c) choral technique (voice production, breathing, diction, pitch, balance, etc.).

**Ear Tests.** *Ear tests will be given immediately prior to the written work. No marks are given; ear tests are pass/fail.*

1. (50) Identify major, minor and perfect intervals within an octave above or below a given note. Eight intervals will be played melodically, all beginning on the same note. The candidate will write down the name of the interval (e.g., major third above, minor sixth below, etc.). The start note will be sounded and the series of intervals will be played three times.

2. (50) The candidate will be given a paper with a melody line written on it. The melody will then be played, with intentional errors of pitch and/or rhythm. The candidate will locate, identify and correct the errors on the paper. The line (in its erroneous form) will be played three times.

**Paperwork.** *One paper - three hours allowed, marks in brackets.*

1. Harmony (15). Add chord symbols to a given melodic line.

2. Analysis (25). Analyze a short anthem with reference to practical aspects of rehearsal and performance as well as harmony, structure, and other musical features.

3. General (15 marks each). Briefly answer **four** out of nine questions on any of the following subjects (approximately 100 words each): rudiments of sight-singing; voice-training; selection of music for church services (including psalms and hymns); recruitment, organization and training of choirs; relationship between choir and congregation; history of church music; use of the organ in service accompaniment; congregational singing.

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## PROFESSIONAL DIPLOMA IN CHORAL CONDUCTING

This examination consists of three sections: practical, ear tests and paperwork. In order to pass, candidates are required to obtain at least 70% in each section. A report will be sent to the candidates showing itemized marks and the comments of the examiners. Note: Candidates who are Fellows of the RCCO, the AGO or the RCO are exempt from the first written paper.

At present, this examination is offered in one or two locations (depending on applicants) at the same time in June as the other diploma examinations. A choir will be provided. The candidate may provide an accompanist, if he/she so desires. The candidate will be responsible for the accompanist's fee. The candidate must inform the College of the name of the accompanist prior to the examination.

Candidates must select pieces for the practical examination from the lists found in questions 2 and 3 in the Practical Requirements below (one piece from each list); the pieces chosen must be indicated on the application form. Candidates are advised to select contrasting pieces.

Successful candidates may use the letters Ch.RCCO after their names. Candidates who are Associates or Fellows of the RCCO may instead append the letters "Ch" to their diploma designations thus: ARCCO(Ch) or FRCCO(Ch).

**Practical** - *30 minutes, followed by 10 minutes for keyboard skills and viva voce (marks in brackets)*

1. Select and rehearse all or part of one piece from each of the following lists. Two contrasting pieces should be selected. (20 marks each)

**List A**

Batten, Adrian	O Sing Joyfully
Victoria, Tomas Luis de	O magnum mysterium
Haydn, Franz Joseph	Awake the Harp, from <i>The Creation</i>
Bruckner, Anton	Locus iste

**List B**

Wood, Charles	O Thou, the Central Orb
Willan, Healey	O King, All Glorious
Hovland, Egil	The Glory of the Father
Rutter, John	O Be Joyful in the Lord

2. Presenting new music (25). Introduce and rehearse a short passage of unaccompanied music. The music will be sent to the candidate at least one week before the examination. The piece will be new to the choir.

3. Keyboard skills (15). Play at sight on the piano a passage of four-part vocal music written in open score, using G and F clefs.

4. Viva Voce (20). The candidate will discuss with the examiners various aspects of the rehearsal and performance, answering questions about rehearsal technique, conducting technique and performance practice.

**Ear Tests** - *will be given immediately prior to the second written paper. No marks are given; ear tests are pass/fail.*

1. Candidates will be given a copy of a passage in hymn style. The passage will then be played with deliberate wrong notes and/or rhythms. The candidate will locate, identify and correct the wrong notes on the page. The passage will be played four times.

2. Write from dictation a passage of not more than eight four-part chords which may include any diatonic triad or seventh, secondary dominant (including diminished seventh), the Neapolitan and augmented sixth chords. The key will be stated and the tonic chord sounded. The passage will be played four times.

**Paper I** - *Three hours allowed; marks in brackets*

1. SATB Harmonization (35). Harmonize a given chorale melody for four voices in the style of J.S. Bach.

2. Analysis (35). A portion of the full score of a work for chorus and orchestra will be given. Candidates will be asked to analyze the score with reference to harmony (writing chord symbols), instrumental considerations, rehearsal challenges, performance practice, etc.

3. Composition (30). Complete a short composition in modern style for unaccompanied voices (SATB); one outer part and the text will be given; OR, using the same text, but not the given opening, to compose a short piece in modern style for unaccompanied voices (SATB). Marks will be given for originality and creativity; simple block harmony is not sufficient.

**Paper II** - Three hours allowed; marks in brackets

4. Choir Training (30). Answer questions related to aspects of choir-training, including (but not limited to) questions on vocal health, intonation, sight-singing, group vocal technique, conducting technique, performance practice, editing choral music, etc.
5. Repertoire (40). Answer questions regarding sacred choral repertoire, citing specific works. For example, candidates may be asked to draw up a programme on a specific theme, or one using a specific combination of voices or instrumentation, or to relate a specific form or text to the works of several composers.
6. History (30). Answer (in approximately 500 words) a question on the development of Canadian choral music in the twentieth century, with reference to specific composers and specific works.

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**REFERENCE LIST**

*Please note that this is by no means a complete bibliography;  
you will find many other useful works on all subjects.*

G = General Reference    C = Colleague    A = Associateship    F = Fellowship

**WRITTEN EXAMS**

**Harmony**

- Aldwell, E., and Schachter, C. *Harmony and Voice Leading, Vols. 1 and 2*. Harcourt, Brace, Jovanovich. (G)
- Cameron, David. *Basic Harmony, Melody Writing and Analysis*. Sarabande Music, 40 Helen St., Kingston, Ont. K7K 4N9 (G)
- Piston, Walter. *Harmony*. W.W. Norton & Co. (G)

**History**

- Arnold, Corliss R. *Organ Literature: A Comprehensive Survey*. Scarecrow Press. (G)
- Williams, Peter. *A New History of the Organ*. Faber and Faber. (A)
- Wright, Wm. *The Organ: The Instrument and its Literature* (available from: 608-21 Dale Avenue, Toronto, ON M4W 1K3 (G)

**Melody Writing**

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